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IN NATURE'S IMAGE.

BY
W. I. LINCOLN ADAMS.

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CHAPTERS ON PICTORIAL PHOTOGRAPHY

BY
W. I. LINCOLN ADAMS

ILLUSTRATED

"TO HOLD AS 'TWERE THE MIRROR UP TO NATURE"
Shakespeare

SECOND EDITION



NEW YORK
THE BAKER & TAYLOR COMPANY
5 & 7 EAST SIXTEENTH STREET
1898





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TO
THE AMATEUR PHOTOGRAPHERS
OF AMERICA.



PREFACE.

THE reception of my preceding book, entitled "Sunlight and Shadow," was so cordial—a second edition being called for within two months of the publication of the first—I have ventured to think that, perhaps, another volume, similar to it but supplementing its predecessor by leading the reader a little farther along the pleasant paths of pictorial photography, might not be unwelcomed.

I have been the more induced to undertake the preparation of the present book by the recollection that its companion was principally written and illustrated from the standpoint of the landscape or out-of-door subject, and thereby rather subordinated the more difficult, perhaps, but also more interesting as well as more advanced work of figure composition, portraiture, and kindred subjects.

I have therefore endeavored, in the chapters which follow, and by the photographs which I have selected to illustrate them, to supplement the instruction of the previous book, and to complete the collection of pictorial examples which were chosen to illustrate it.

W. I. LINCOLN ADAMS.

IRVINGCROFT, MONTCLAIR, N. J.
May, 1898.



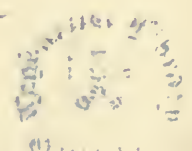
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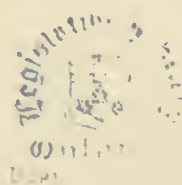


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"SUNLIGHT AND SHADOW"

By C. Puyo

CHAPTER I.

LANDSCAPE AND FIGURES



BY A. STIEGLITZ

IN a former volume on this subject the assertion was made that pure landscape, without figures, was properly the first work of the photographer who desired to make pictures with his camera, as it presented the simplest subjects and those most likely to lead to success, especially with the beginner.

I still adhere to this belief, and would advise the student to perfect himself in landscape art before undertaking figure composition and those higher forms of pictorial work which are certainly more difficult to successfully accomplish.

But when the amateur has trained his eye for artistic selection and arrangement by a diligent study of landscape, and has matured his judgment as to the technical details of exposure, development, et cetera, by practical experience with the simpler subjects of the camera, it is proper and desirable that he should attempt more difficult



WINTER

By CARL WOLFF

LANDSCAPE AND FIGURES

work, which will yield, when successful, higher artistic results.

A natural and easy stepping-stone from pure landscape without figures to the higher forms of figure composition and genre, is landscape in which figures are introduced but are subordinated to their surroundings. Such figures are small, as when arranged in the middle distance of a picture or as an incidental part of the land-



WINTER

By E. LEE FERGUSON

scape. Pictures of this class are primarily landscapes, but they are landscapes to which a human interest has been added by the introduction of a figure or group of figures.

The fact that figures thus introduced are subordinated, makes it easier to successfully arrange them by the beginner. At the same time, when they are artistically

IN NATURE'S IMAGE

introduced, a much greater pictorial value is given to the landscape than if it were simply a pure landscape without any figures at all.

I have classed such subjects under the general heading of this chapter, namely, "Landscape and Figures," to distinguish them from another class of subjects, which are also landscapes, but in which background, sky, and



"WHAT IS IT?"

By ALEX. KEIGHLEY

foreground, are subordinated to the figures, which, in such cases, are of the greatest interest in the picture.

In the first class, it is as essential to success that the landscape subject be as carefully selected, as to point of view of the camera, time of day when the photograph is made, and condition of light, as when we depend for success on the natural pictorial quality of the landscape



RICHMOND BRIDGE

By E. ATKINSON



' BY THE WAYSIDE

By H. TROTH

LANDSCAPE AND FIGURES

alone. Such a photograph must be a success as a landscape picture, whether or not any figures are introduced ; the posing of a figure or two in the picture, thereafter, will enhance the artistic value of the landscape, and is a step toward the second and higher class of subjects, in which the figures are of the principal interest, and do not



AN OLD ENGLISH VILLAGE

By J. CARPENTER

depend so much on the natural beauty of the surroundings, as in the class which we are now considering.

The illustrations to this chapter, by several well-known amateurs, are excellent examples of this class of subjects, and demonstrate my meaning much better than can any written description of my own. Some of them originally appeared in *The Photographic Times*; others were first published in the current volume of *The American Annual*



BY THE QUIET RIVER

By JOHN E. DUMONT

LANDSCAPE AND FIGURES

of Photography, which is true, also, of many of the other photo-engravings illustrating the chapters of this book. To the pictures, therefore, I direct the student for his best instruction. To pictures, and also to Nature; for it is in external nature that the observant and studious photographic artist finds his highest and most perfect types, as well as his chief source of inspiration.



EVENING; SHADOWS

By W. I. LINCOLN ADAMS

CHAPTER II.

FIGURES AND LANDSCAPE



TOIL

BY JESSE POUNDSTONE

THE change in the order of words in the title of this chapter indicates the difference in the class of subjects of which it treats, from that described in the chapter preceding.

We have now come to consider those landscape pictures in which figures are the principal feature, the landscape itself being little, if anything, more than background and setting. This is, therefore, a class of subjects which is more difficult to successfully photograph than the preceding; it is really figure composition out-of-doors and prepares us for and leads us up to genre and true figure work, whether it be made in the open air, in a private dwelling, or in a studio.

The background, being to some extent unimportant in the class of subjects which we are considering in this chapter, may be found almost anywhere. Of course it must be appropriate to the subject; but it is surprising what picture-producing qualities there are in the most unpromising surroundings.

IN NATURE'S IMAGE

Almost any field in the country makes an attractive setting for an artistically arranged group or single figure, appropriately clothed and posed ; and an ordinary country roadside may be made a very effective background for pictures of this kind.

It is not necessary to go to distant places in search of our backgrounds for photographs of this class ; they are



"SHE'S WAITING"

By J. POUNDSTONE

at our very doors. It is in the grouping, posing, and arranging of our models that the most study must be made. What is said in a later chapter, on Models, is applicable here and should be read in this connection, for we depend for success in this work very largely on the characteristics and intelligence of our models.



DECORATIVE PANEL.

By C. Puvo

IN NATURE'S IMAGE

In this chapter again, as, indeed, in most of the chapters in this volume, I must direct the reader to the pictorial examples which illustrate it for the best and most effective instruction. They are selected from the portfolios of the most successful workers, professional



AN ENGLISH COUNTRY LANE

and amateur, not only in this country but also from the countries beyond the sea. My written words are expected to do little more than introduce and point out the beauties of the illustrating pictures which have been made by the cameras of others. I wish to call particular attention in



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DIVIDED DUTIES

By JOHN E. DUMONT



TOIL AND LEISURE

By A. WERNER

FIGURES AND LANDSCAPE

this chapter, however, to the illustration on this page. It is a study for the very striking picture of the same name by that master artist, Mr. H. P. Robinson, of England. It shows how much can be done by the photographer in posing and arranging his models without much help from the natural setting or background, and is, therefore, a particularly good illustration of what has been pointed out in this chapter. Mr. Robinson has told us that the idea for this picture was first suggested by a casual group of merry young ladies in a drawing room. The next day he requested his friends, suitably dressed for the picture, to accompany him to a promising spot near by, and there he made this study, which is in itself almost a perfect picture.



A MERRY TALE

By H. P. ROBINSON





"GOODBYE"

By H. K. NOYES

CHAPTER III.

GENRE



AT THE COTTAGE DOOR

BY TH. PENTLARGE

THE subject of genre is always interesting. It appeals equally to the artists and to the laity. This is true, I think, because genre pictures, or those showing the every-day life of the people, have a truth to nature, a fidelity in depicting the essential features of human life, that strikes a responsive chord wherever seen. After all, the subject of greatest interest to man, is

man ; and when artists give us pictures which are inspired by the central facts of human life, we are always interested.

Other things being equal, a genre picture, whether it be in an exhibition of paintings or photographs, will attract far more attention, as we all have observed, because of its subject, than the pictures on either hand, which may be equally or even better composed and executed.

The life of the people is most rich in subjects for pict-



THE WEED BURNER

By E. ATKINSON

GENRE

ures, and it is therefore natural that artists—photographic as well as painters—should turn most frequently to this life for their motives. With this class of subjects the camera is especially effective, and most of our leading photographic artists have therefore achieved their greatest success in genre work.

Genre subjects suitable for the camera are to be found on every hand, especially in the country. There are many opportunities for picturesque treatment also in city life—newsboys, street venders, shoe blacks, et cetera—but as



POETRY AND POSE

By ALEX. KEIGHLEY

a rule, in the life of a great city, being more artificial and conventional, there are fewer subjects of this class to be found.

In the country, however, and especially in foreign

lands where there is a picturesque peasantry, artists come upon their subjects at every turn. The danger, especially for the photographer with a hand camera, is that he

will see too many subjects, and will therefore be too lavish with his plates.

The beginner should not make the mistake in thinking that the beautiful effects which leading photographers obtain in their genre pictures, as shown in the photographic exhibitions and art publications, are the result of merely



STUDY FOR A PICTURE

By ALFRED STIEGLITZ

“pressing the button.” I may say in passing that button-pressing, as popularly understood, has never yet produced a picture unless by accident, and the accidental is not art.

More thought is usually given by successful genre photographers to their work in this field than perhaps is



LABOR

By J. QUENTIN



By J. CRAIG ANNAN

A LOMBARDY PLOUGHING TEAM

required by any other branch of pictorial photography. The same training is required by the photographer to produce a successful picture of this class as is necessary to the painter. He must be fertile in ideas and skilled in the method of giving them expression; a trained eye to see the picturesque in the life about him, and an experienced hand to execute what has been seen. The picturesque men, women, or children about one, all suggest subjects for pictorial treatment; but the success of the finished picture depends upon one's knowledge of pictorial com-

GENRE

position and one's ability to put that knowledge into execution.

A great deal, of course, depends upon the models for success in this work, as well as in that described in the preceding chapter. In the lower walks of life there are



"GOSSIP"

By A. S.

frequently to be found models with that unconsciousness of themselves, unconventionality in dress and posture, which is what the photographic artist most requires. When such models are found they should be retained in the service as long as possible. Often they may be trained to do good service in many kinds of pictures.

Professional models, of course, can always be employed by photographers as well as by painters and sculptors for this as well as other kinds of pictorial work; but as a rule the unconventional subject, as he may be found in his

IN NATURE'S IMAGE

natural setting, is most satisfactory in a photograph of this kind.

The hand camera is, as has been suggested, very useful for genre photography, especially in securing studies which may afterward be used in making more elaborate pictures. The great danger in the use of the hand camera is that its work will become trifling, accidental, giving us merely "snap-shot" photographs, as they are very properly called.

There is no reason, however, why the hand camera cannot be used to produce the highest artistic results, as has been very well pointed out by Mr. Alfred Stieglitz, who has himself produced many of his best pictures by means of this instrument. Other prominent amateur photographers have also used the hand camera with great success, as some of the illustrations in this volume can testify, and especially those which have been selected to illustrate this particular chapter.



CATCHING CRAWLS,

By A. E. DOWNHAM

CHAPTER IV.

TELLING A STORY



"NESTING"

BY MARIO DEI FIORI

It has been said that the camera cannot lie; but it can, nevertheless, tell a story, as the pictures which illustrate this chapter very well prove.

All pictures should, in a certain sense, tell a story; but the particular class of photographs which we are now considering should be, as it were, self-explanatory, scarcely even requiring a title. They illustrate the thought or idea which the photographer had in mind when making them, and must leave no doubt at all in the mind of the beholder, of the story which is intended to be told by them.

This is a kind of illustration which the camera can very well do. It is not always very high art, it is true; sometimes, unfortunately, pictures of this kind are not artistic at all; but they are, or should be, always illustrative, and there is no reason why they should not be, at the same time, artistic as well.

As a rule, pictures of this class are intended to cause

IN NATURE'S IMAGE

amusement; they are more or less comic, though they may also at times express a sad or pathetic sentiment or



IN THE MARKET

By LAFAYETTE

idea. Indeed, some of the most successful photographs of this kind which I have seen have owed their success to the sympathetic yet forceful way in which they have illustrated a truly pathetic incident.

It is interesting and instructive, in connection with

TELLING A STORY



"JUST LANDED"

By CHAS. E. FAIRMAN

this kind of pictures, to know the methods employed by a well-known photographer, Mr. Lafayette, of Dublin, Ireland, who has made a great reputation for himself in making photographs that are pictures.

Mr. Lafayette says:

"There is one other point which ought to be noticed, if only for the sake of completeness. A picture, whether from the life or otherwise, is nothing without its background." Mr. Lafayette's foregrounds are, for the most part, actually the objects represented.

The backgrounds he paints himself. Above his studios in Dublin he has a room under the roof, which is in reality a scene painter's studio, and here you



A "SNAP SHOT"

By VAL. STARNES



By THOS. HINDLE

"WHICH WAY?"

TELLING A STORY

may see backgrounds of various studies to come, in all stages of progress. Everything is, of course, painted life-size, or at least to match the life subjects which will be posed before it.

“Here again the art of the craft comes in,” he says. The size permits of bold and broad effects, long stretches



THREE ARTISTS OF THE BRUSH

By CARL WOLFF

of perspective, and a nice blending of proportions, after which the subtle magic of the camera reproduces foreground, subject, and background blended together in a picture as harmonious and homogeneous as though it had been photographed from the actual scene depicted.

“In the Market” is a characteristic example of Mr. Lafayette’s work. It shows the background painted by himself, in connection with a foreground in which the



CURIOSITY

By L. M. MCCORMICK

TELLING A STORY

real objects are photographed, and the figures are so posed that the whole picture looks more like a picture of a genre painting than a photograph from the life.

All the illustrations to this brief chapter are good examples of the camera's ability to tell a story. They are, moreover, what all photographs should and always can be when the necessary knowledge and care are brought to the work—*pictures* as well as photographs.

If you cannot make a picture of your subject, whatever



A TUG OF WAR

By W. I. LINCOLN ADAMS

it may happen to be, when you photograph it, do not photograph it at all. This is a good general rule to be borne in mind, not only in this work, but in every branch of photographic work which you may undertake. A photograph can, and therefore should, always be a picture.

IN NATURE'S IMAGE

A chapter with this title certainly should not require much written explanation. The illustrative examples in this case, perhaps more truly than in any other, should alone succeed in telling a story.



THE MODEST MAIDEN

CHAPTER V.

MODELS



A PORTRAIT STUDY

BY J. CRUWYS RICHARDS

THE IMPORTANT part played by the models in pictorial photography has been suggested in previous chapters of this book. Their importance can scarcely be over-estimated, for on the suitability, training, and often the intelligence of the model, depends to a very large extent the success of figure composition in a photograph.

It is only of late years that photographers have given anything like the attention which they ought to the figures which they introduce in their landscapes or pose before their cameras in the studio. As Mr. H. P. Robinson very truthfully says, in his valuable work entitled "Picture Making by Photography," now unfortunately out of print and not to be obtained, in this country at least, "Anything that happened to be at hand, from a cockney tourist to the porter who carried the camera, was once thought quite

good enough for their occasion." Mr. Robinson goes on to describe, in the same chapter (on Models) of this book, how he selects and employs the figures which have made his photographs famous on two hemispheres.

"I remember a case in Wales," he writes, "very much to the purpose. Some artists who were of our party came home from a walk one day, enthusiastic about the beauty of a girl they had seen in a field, two miles away, planting potatoes. I must go next day and photograph her. I went, and found they had not exaggerated; she really was a beauty, and her clothes also were lovely, both in color and dilapidation. Knowing how shy the Welsh peasant is, I got the gamekeeper who carried my camera to speak to her first, and I approached the subject warily by beginning an agricultural talk with her mother. After a



IN THE STUDIO

BY J. CRUWYS RICHARDS

time I got the girl to stand for a picture, but it was a dead failure—all the 'go' was gone out of her, and she looked as frightened as a hunted hare. After another trial she objected to be tortured any more, and ran away. I persuaded her mother to bring her to the house the next day.

MODELS

She came and I got the housekeeper to talk to her, and left her for an hour to get used to the house and people. I then tried a picture. I posed her by the side of a pool with picturesque surroundings. Naturally, she had a



A PORTRAIT

By J. K. RYDER

most winning smile, but I could not succeed in calling up anything better than a scowl. I got a fine picture in every respect, except in the one essential—the expression.”

“My models,” continues Mr. Robinson, “may be called

IN NATURE'S IMAGE

to some extent artificial, but they are so near the real thing as to be taken for it by the real natives, just as the trout does not seem to know the difference between the natural and the artificial fly. One day two of my models were walking across the park, and a gamekeeper, seeing



PLAYING "MORA"

By MARIO DEI FIORI

them for the first time, made after them, shouting in the high tone that sounds like quarreling to the stranger when he first hears it in Wales. As they would not stop, he did not hesitate to give way to all he knew in both

MODELS

languages, and he did not cease to vituperate till, getting near them, he found to his dismay they were 'the daughters of the house.' This, I think, shows that our imitation is sufficiently like the original for artistic purposes."

"It is almost as difficult to get variety in dress as in person," writes Mr. Robinson, at another place in the same book. "I always endeavor to secure a picturesque dress when I see it. It is not always easy to explain what you really mean when you meet a girl in a lonely country lane, and you offer to buy her clothes, but a little perseverance and a good offer usually succeed. A country girl's dress is not often worth more than eighteenpence, and if you turn the pence into shillings and look business-like all the time, you may make pretty sure of walking off with the property, or, at all events, getting it sent to you the next day. Some models require considerable education, others take to it at once. One young lady, who had no thought of sitting, and I no thought of asking her to do so, as she was then almost a stranger to me, made one of the best models I ever photographed."

Young children make good models, but you must capture them wild. To ask their mothers if you may have them, is fatal. They insist on dressing them in their Sunday clothes to have their pictures taken. "Now a dirty country child," as Mr. Robinson expresses it, "is often a delightful lump of picturesque humanity; but when it is 'washed and dressed all in its best' it is about



GALATEA

By J. W. ANDERSON

MODELS

the most priggish bit of nature I know. It loses all its freedom, and becomes stiff and awkward."

Old people are often very useful in landscapes. With them, as with children, you may take the real native. It is between the age of ten and thirty that the genuine peasant is so difficult to manage. Sometimes a model will suggest a picture. Every photographer knows the story of Rejlander and the model for his wonderful "Head of John the Baptist in a Charger." Rejlander saw this head on the shoulders of a gentleman in the town in which he then resided. The curious thing is that he did not so much see the modern gentleman as always the picture which the head suggested. It was some months before the artist ventured to ask the model to lend his head for his purpose, and years before he obtained his consent. The result, from an art point of view, was splendid, and considered, photographically, a mystery.

"One of the best models I ever employed," writes Mr. Robinson, "was an old man of 74. He was a crossing sweeper. I should never have accomplished one of my best works if I had not seen him sitting at a table in my studio, waiting till I could talk to him. I not only saw the old man there, but, mentally, the old lady, and the interior of the cottage, although, as it happened, he was sitting before an Italian landscape. The old man, by his attitude and expression, gave the germ of the idea. The old lady had to be found, and the cottage built, but they



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"IDLE MOMENTS"

By permission of Mr. JAMES L. BREESE

MODELS

appeared to me then quite visibly and solidly. 'This was the picture called, 'When the Day's Work is Done.' I believe that a great many pictures originate in the same way." Those who have had the good fortune to see this masterpiece by Mr. Robinson, will not question his advice as to models, or, indeed, as to anything else regarding pictorial photography.

I have selected for the purpose of illustrating this chapter a number of photographs by several workers, which show what can be done with good models when employed by good workmen. The illustrations to several of the other chapters of this book are also excellent examples of what is set forth in this.



LOADING

By A. L. SIMPSON



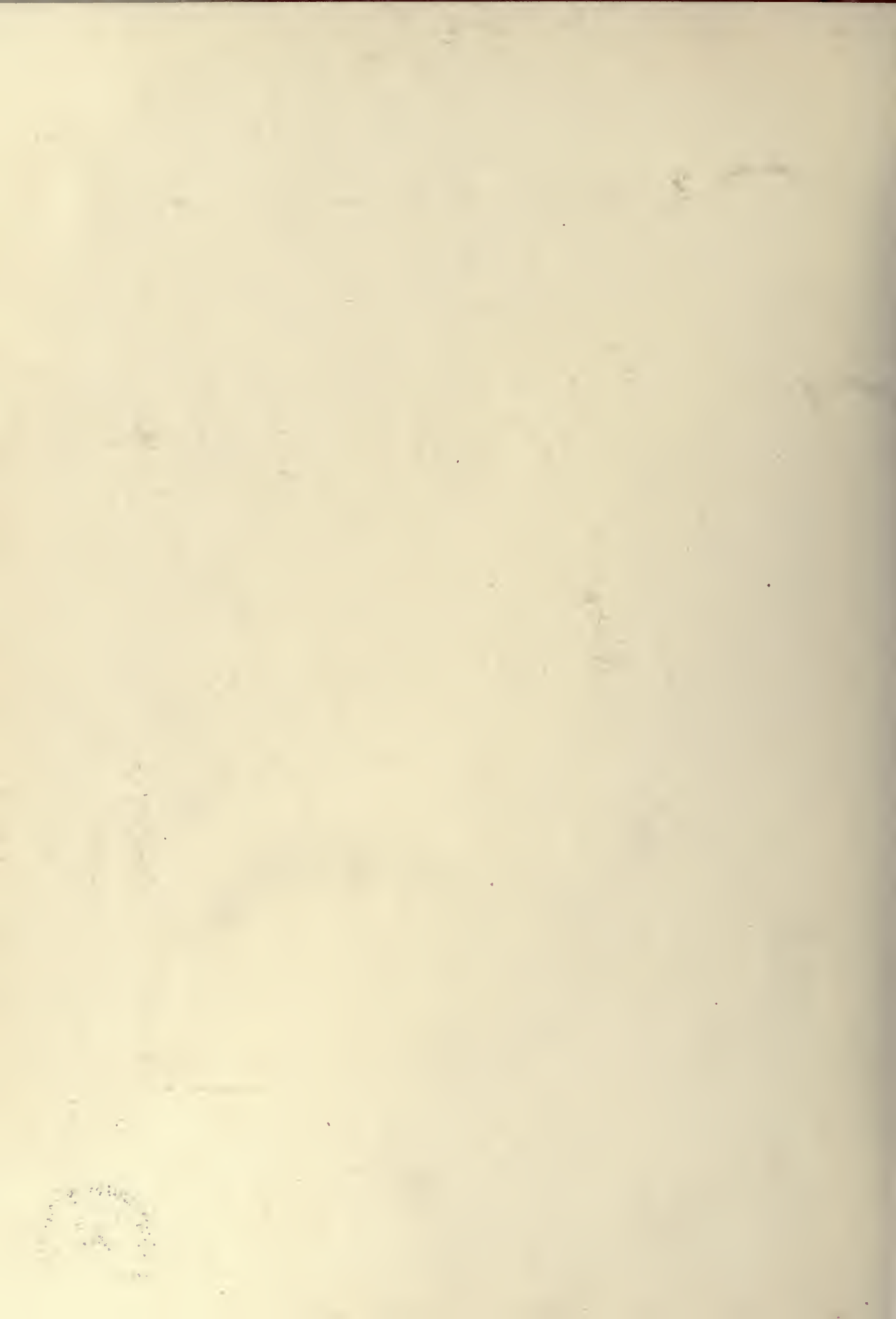
A CLASSIC MODEL

By CHAS. I. BERG



"HIS LAST RESOURCE"

By ALEX. KEIGHLEY



CHAPTER VI.

THE NUDE IN PHOTOGRAPHY



THE BATHER

BY F. H. DAY

THE nude in photography is a subject which has happily been more discussed than practiced by photographers, for of all subjects of the camera, the nude, or scantily draped figure, is least likely to result in successful photographic pictures.

Unless the surroundings and the setting are just right, the pose of the model appropriate to the subject of the picture, and, what is of most importance, the figure itself is of almost ideal beauty, the photograph will show us merely an *undressed* subject, not a picture at all, and probably, moreover, will be more or less an offense to good taste.

But when all the conditions are right, and the photographer is particularly delicate in his sense of fitness, and the model is an exceptionally beautiful type, very attractive pictures may be made. Nothing is more beautiful than the human form in its perfection, and when a faultless



NUDE STUDY

By GUGLIELMO FLÜSCHOW

THE NUDE IN PHOTOGRAPHY

model is available and appropriate setting found, it is possible to compose a figure picture which will give much pleasure to the beholder, and no offense to any one.



A SICILIAN SCENE

By COUNT VON GLOEDEN

A photograph of the nude or partially draped figure must always tell a story ; there must be a good reason for the semi or undraped appearance of the model, and the surroundings or background must be such as to make the nude figure appear perfectly natural and appropriate in its setting. Such surroundings are usually to be found only out of doors. The open air almost always removes

IN NATURE'S IMAGE

the idea of nakedness, which, of course, is quite different from the nude. Figures bathing, or reclining on the beach or river bank, as suggested by Mr. Gleason White, in his



NUDE STUDY

By BARON CORSO

article on this subject in a recent number of *The Photographic Times*, are, by the very circumstances of the case, least likely to be objectionable. "Even in modern social conditions," as he says, "there is some degree of liberty permitted to open air bathers," and the initial illustration to this chapter, by Mr. Day, shows how successfully a picture of this kind can be made.

Count von Gloeden, who has perhaps made a greater success of the nude in photography than any one else, has for his backgrounds the antique and classic

THE NUDE IN PHOTOGRAPHY

scenery of his Sicilian hills. There, amid the ruins of amphitheatres, fountains, and terraces, overlooking an



HYPNOS

By F. H. DAY

exquisite bay, with an old town on the hills sloping to the water, his young figures, whether draped or undraped,

IN NATURE'S IMAGE

for the most part look as natural as if in a painting of the classic age. They suggest pictures by Jerome or Alma Tadema, as will be seen by examining the example which I have the pleasure in using to illustrate this chapter.

Mr. F. H. Day, a prominent amateur of New York, has also been very successful in his photographs of the nude figure out of doors, and he has also made equally successful pictures of semi-draped models in the studio.

In selecting a model for the nude or partially draped pictures, it must be understood at the outset that the photographer is at an immense



"THE MARBLE FAUN"

By F. H. DAY

disadvantage as compared with the sculptor or painter, for the latter can select different parts of many models in creating an ideal type of his own, while the artist of the

THE NUDE IN PHOTOGRAPHY

camera is limited to a single model. Any one who has undertaken this class of work understands the difficulty of finding a subject entirely satisfactory. Children are



OPEN AIR STUDY

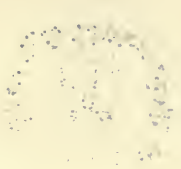
By RENÉ LE BEQUE

always available, and in a general way may be said to present to the photographer the very best models for the nude. Athletes are usually obtainable, and, next to



STUDY

By F. H. DAY



THE NUDE IN PHOTOGRAPHY

children, present the best class for the selection of nude models. The female model is rarely available for this class of work, and should never be employed unless to



CHILD STUDY

By FRED. BOISSONAS

carry out a classic idea, in which a certain amount of drapery will be appropriate.

The illustrations which accompany these general directions will, perhaps, better explain my meaning than I am enabled to do by written description.



WATER RATS

By H. G. READING





SPRINGTIME

By W. H. WALKER



A SIDE-LIGHT PORTRAIT

By W. I. LINCOLN ADAMS

CHAPTER VII.

PORTRAITURE AT HOME



PORTRAIT

BY W. I. LINCOLN ADAMS

AS I HAVE elsewhere written, "it is not necessary to have a regular studio, with skylight, painted backgrounds, and papier-mache accessories, in order to make good likenesses of your friends with the camera. The light from an ordinary side window in your home will answer very well, and real furniture looks better in a photograph than the imitations

which are used in photographic studios."

Since writing the foregoing, my experience and observation have inclined me to take a still more advanced position. I now believe that, other things being equal, the portrait of a subject made by a friend, in the familiar surroundings of a home or a private studio, will usually

be superior to the professionally made portrait in those essential qualities that go to make a likeness and at the same time a picture.

As Mr. J. Rees, a thoughtful English writer on this subject, has recently said, "The first consideration—it



HENRY PEACH ROBINSON

BY H. VAN DER WEYDE

goes without saying—in portrait work is to catch a natural position or pose; but personality is expressed by far too fine shades to stand the handling of the ordinary photographer, mainly intent upon giving his lens the best chance. If the characteristic features be, say, a poise of the head, a thoughtful lowering of the brows or the humorous

mobility of a facial muscle, is it likely that it can survive the careful arranging of a head to gain a 'Rembrandt' lighting? Or, a man accustomed to 'spread himself' when at ease, is it possible for him to look natural, sitting closely and stiffly in his chair to suit photographic planes?"

PORTRAITURE AT HOME

“What are we to do?” asks Mr. Rees. “Must we develop into character readers and artists, as well as photographers, to turn out ‘cabinets’ at so much a dozen?” With Mr. Rees, I believe in giving the subject the widest possible margin of freedom; for, as a rule, he or she—and especially a child—is much more likely to assume a natural and characteristic position and expression when left to himself or herself than when the operator chooses for the subject and endeavors to do all the posing and bring about the proper expression himself.

There should be very little actual touching and arranging, even of the folds of a dress. No one likes to be lightly touched here and there by any one; to have one’s head turned a little on one side, then on that; the arm placed lightly in a certain position; a foot pushed in a little towards the body; “and stand a final, deliberate, magpie judging of the result by the photographer at a distance,” as Mr. Rees puts it.

Then the work should be as rapid as possible, for often the easy attitude and expression are lost through the shifting of the camera this way and that, focusing, frequent visits to the dark-room, and the moving about



ALFRED STIEGLITZ BY DAVIS & SANDFORD

IN NATURE'S IMAGE

of backgrounds and accessories. The focusing may be done beforehand, to a great extent, so that merely a



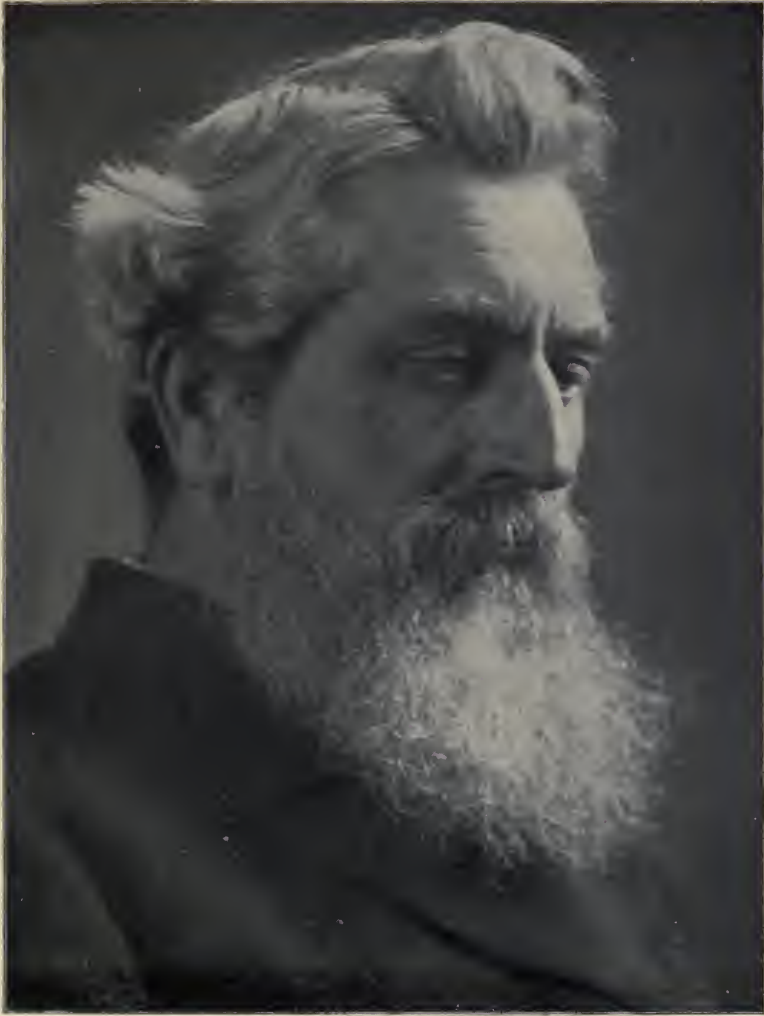
ALLEGRO

By J. WELLS CHAMPNEY

correcting glance and the turn of a screw is all that is required just before uncapping the lens. Rapid plates

PORTRAITURE AT HOME

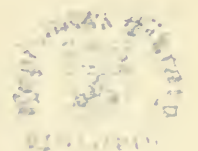
should be employed, so that the exposure can be as quickly and unobtrusively made as possible.



STUDY OF A HEAD

By W. SMEDLEY ASTON

It is true that "a good deal of what we hold as sacred in existing photographs will have to be sacrificed," as Mr.



IN NATURE'S IMAGE

Rees admits, but it will be a sacrifice of the lesser for the greater. The portrait lens that "speaks" may not be a practicable instrument under the suggested changed



PORTRAIT OF MY FATHER

By R. EICKEMEYER, JR.

dispensation ; but then if it "speaks" so unnecessarily as it generally does, I fail to see that its ousting from its present position need cause any great regret. I cannot



A PORTRAIT

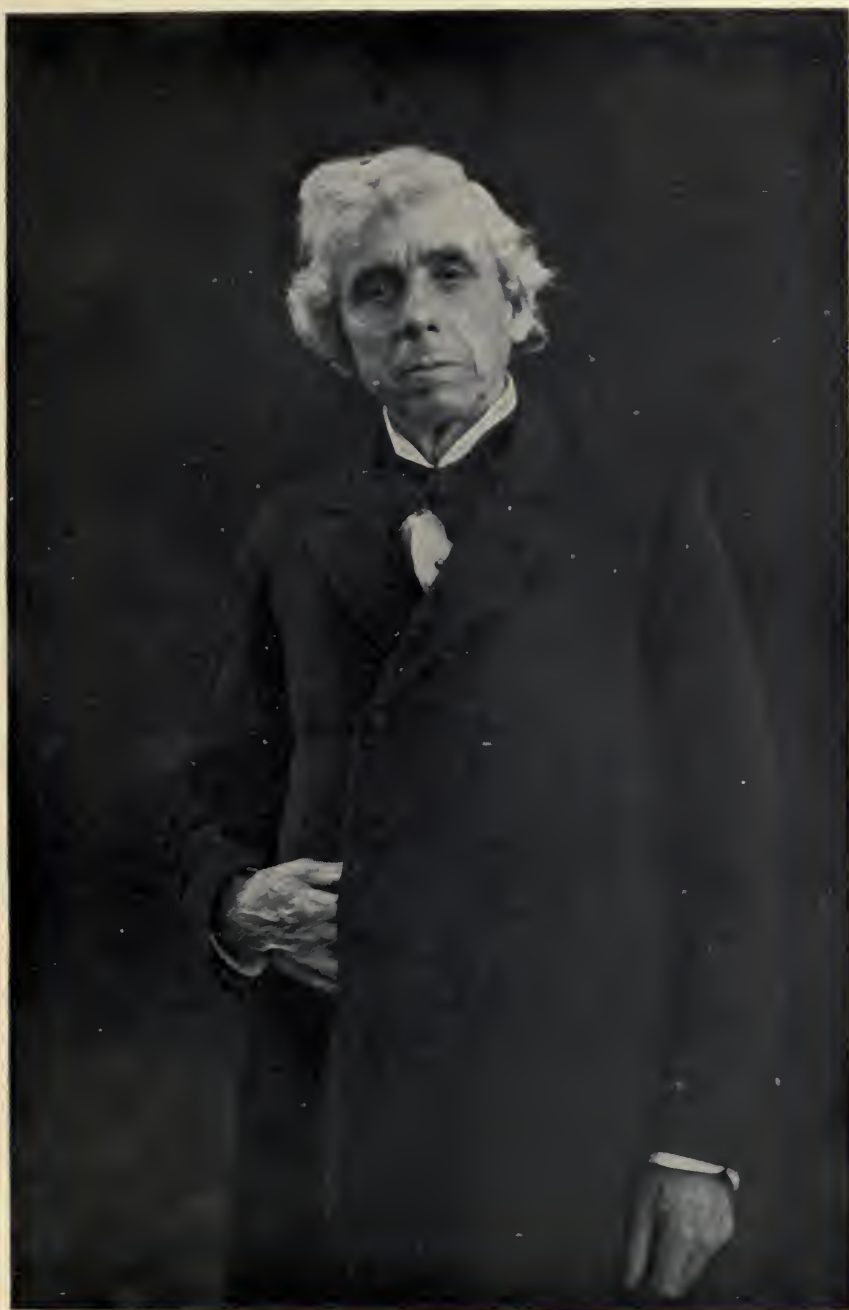
By PH. VON SCHOELLER

IN NATURE'S IMAGE

regard as of first importance such extreme definition, for instance, as we gain in our present use of it; flesh so faithfully rendered that the slightest imperfections are all brought out as under a magnifying glass, or the texture of cloth so clearly defined that a tailor could almost tell how much a yard it cost. The impressions we carry of our friends are not such finely analysed ones as these; the eye does not go so minutely into things as the lens, but takes a far broader impression, and one we could come nearer to, and thereby more often reach success, by getting rid of our close holding to many studio rules at present in use, with their wooden, finnicking, meretriciously polished results, and endeavor instead to obtain the breadth of a natural pose, freshly and quickly caught.

The matter of retouching is one which is also much abused by many professionals. More portraits are marred, both as likenesses and as pictures, than are improved by this process. Only the slightest retouching should ever be permissible. The defects in a plate may, of course, very properly be obliterated; and the unevenness, sometimes resulting from too strong a light, can be softened down a little by a judicious application of the lead pencil. Beyond this, however, the retoucher should never go; for when he does, the result is decidedly inartistic and unnatural, the likeness of the subject is destroyed, and all the character taken from the face.

As a rule, portraits made by a side light in the home



AN OPEN-AIR PORTRAIT

By ALFRED STIEGLITZ

or a private studio, may be printed without any retouching at all, and yield vigorous and effective pictures. Sometimes a softened effect, which obviates the necessity of retouching, may be given by making the portrait with the lens infinitesimally beyond focus; but this should be indulged in very sparingly, except by the expert.

Most of the more advanced professional portraitists at present are recognizing the value of the rapid rectilinear class of lens for portraiture, and are employing it in preference to the old-fashioned big "barrel" objectives. They sometimes require a slightly longer exposure, but the depth of focus obtained makes it possible to secure a more natural effect in grouping, and gives scope for wider variety of treatment of the subject.

A portrait like the initial illustration to this chapter would be out of the question with the old style of lens; for the subject would have been distorted in the photograph, and either the head or the hands would have been out of focus. It was made without a head-rest or accessory, and the negative was not touched by the pencil. The frontispiece of the chapter was made by a lens of this class, the subject being illuminated by an ordinary side-light window, such as lights the usual room of a private dwelling. No background whatever was used, and the print was made from the negative exactly as it came from the dark-room. The study of a head by Mr. Aston, and the portrait of Mr. Eickemeyer, Sr., by his talented son,



A VIENNESE BELLE

By ADELE

IN NATURE'S IMAGE

are striking examples of what can be done by the judicious management of the light, without accessories or theatrical backgrounds.

They are pictures as well as excellent likenesses. Even more remarkable is the open-air portrait by Mr. Stieglitz. This gifted photographic artist has made a specialty of *plein air* portraits, as they may be called. He has signally succeeded in a field in which most have failed. Mr. J. Wells Champney, the artist, makes his photographic pictures in an ordinary artist's studio, by a side light, the same as he would light a model for painting, and the result is as artistic. He always gets a likeness; he succeeds in making a picture at the same time.

The portrait by Von Schoeller is a good illustration of a certain method of lighting and management in the professional studio. It is graceful in pose and effective in lighting, but if the top light had been avoided, using only the ordinary side light, the result would have been more artistic and none the less striking.

It is a pleasure to present to the readers of this book excellent portraits of Mr. H. P. Robinson, the leading exponent of the photographic art in England, both with his pen as well as with the camera; and Mr. Alfred Stieglitz, who, although a much younger man, occupies a similar position in this country. To both these gentlemen the author of this book owes a large debt of gratitude.

CHAPTER VIII.

CHILDREN



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BY J. SCHLOSS

AMERICAN children have a beauty," asserts Mr. Geo. G. Rockwood, the New York photographer, who has made a special success of his portraits of the little ones, "as peculiar, marked, and distinctive as the much talked of beauty of American women. The mingling of different faces and nationalities, the eagerness and vehemence of external circumstances and influences peculiar to a country in its transition period, have a tendency to develop a class of spirituelle, delicate, baby beauties, with exquisite color combination and complexions. While the English children are sturdy and stolid, the German healthy and phlegmatic, the French nervous and attenuated, the American child combines a little of all those characteristics fused in the heat of the vivacious American temperament into brilliancy of mental power and faultlessness of physical proportions."

IN NATURE'S IMAGE

The children of purely American parentage, according to Mr. Rockwood, are usually of a type which might be called by the somewhat contradictory terms of "blonde-brunettes," as they combine that rare beauty which consists of blue eyes and fair hair, and the girls generally grow up brown-haired beauties, so common among American women. "They are, as a rule, intellectual and precocious far beyond their years, with faces full of expression and vivacity."

Mature beauty is often temperamental, in Mr. Rockwood's opinion, while with children "everything is different. They are natural," he asserts, "tractable, and the impossible is not expected of artist or photographer. An adult in sitting to the artist endeavors to assume the expression he or she desires to wear in the picture. Few artists can divert her mind from the fact that she is being recorded. A child knows nothing about expression; has no vanity or desire to look its best. One may touch the spring of a mechanical toy,



PORTRAIT STUDY

BY HOLLINGER & ROCKEY

CHILDREN

and while the subject smiles in interest at the manœuvres of the automaton, a picture is secured, smile and all."

"No one can make a specialty of children," insists Mr. Rockwood; "the children must make a specialty of *him*." It seems to be a case of selection; the children must love him. They have intuitive perceptions, and



SPRINGTIME

By ALEX. KEIGHLEY

cannot be deceived by smooth words and pretty gifts. "They know their affinity by a nicer, surer test, which they cannot express." He says: "Now, confidence between the artist and his subject is the first element of success, not only with children, but quite as much with adults. Art is being so much studied and cultivated in the present day that it often crops out in the dressing of



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CHILD STUDIES

By FALK

CHILDREN

children, and the charms of the little maids and masters are much enhanced by picturesque and quaint costumes. While child beauty unadorned and undraped is the more classic, the present style of dress in vogue among the cultured and wealthy is often to the highest degree artistic."

Mr. E. B. Core, another professional photographer who has made marked success in photographing children, has written some sensible advice on the subject, in a recent article for the *Ladies' Home Journal*. "Do not tell the child to be good," he says. "Save the discipline for other times and places. Give children full liberty in the studio, and let their tastes and temperaments assert themselves. The right sort of an artist will follow the child in its inclination, and join with gusto and real interest in its play, all the while on the alert to catch an unconscious and happy expression. Snap goes the shutter, and it is over without the little one even knowing it.

"Do not go to a photographer who is busy. The operator who insists upon cornering a little fellow, and putting his head in a vise, is not the man to take your child's picture. The wild gestures and the little bird only produce an expression of fear and wonder in the subject's face. Take plenty of time, and do not try to get a conventional pose. A photographer who does not like children, and has not patience, will never make a child's portrait successfully.

"The parent who accompanies the child should appear



"LOOKING FORWARD"

By H. G. READING

CHILDREN

as unconcerned and natural while in the studio as she is in her own home, for the little one watches keenly the mother's face for the least sign of alarm.

"In the matter of hair—let it alone; do not brush it in the studio; do not wipe the face for imaginary dirt; and do not try to coerce the child into being good. If the child chooses to romp and shriek, say nothing, but smile. While acting their worst, children become the most interesting and attractive from a pictorial standpoint.

"The portrait of a child is so important that it is worth while to take any pains or trouble to obtain a natural and unaffected picture. Sometimes it is a good plan to have the photographer come to the house, and have the little one photographed amid the familiar surroundings of the home."

This last advice of Mr. Core's is particularly to the point, and suggests the same considerations which were mentioned in the preceding chapter on "Portraiture at Home." Nearly all that was written in that chapter applies equally well to this subject, and should be read in connection with it. The best and most lifelike pictures of children which I have ever seen were those made by amateurs, in the home of the child-subjects, or in the private studios of amateurs.

Women photographers have especially made the greatest success with children. They understand better how to manage them than most men, and succeed in obtaining



LITTLE LORD FAUNTLEROY

By A. R. DRESSER

CHILDREN

natural poses and characteristic expressions, where the professional has entirely failed.

I have said nothing about the photographing of children out-of-doors, although that is perhaps the first and most natural method of applying the camera in this work. It is by no means, however, the easiest, and requires considerable experience to ensure success. The same is true of open-air portraits of adult subjects. I am glad to be able to illustrate both this chapter and the one preceding with a few excellent examples of out-of-door portraiture by those who have made the most marked success in this difficult field of photographic endeavor.



"FIVE O'CLOCK TEA"

By G. E. VALLEAU



A NEW ENGLAND HOME

Copyright, 1897, Baker's Art Gallery, Columbus, O.



FLOWER STUDY

By W. A. FRASER

CHAPTER IX.

PHOTOGRAPHING FLOWERS



DOGWOOD BLOSSOM

WHILE the photographing of flowers has been pronounced by at least one writer on photographic subjects to be one of the lowest forms of photographic work, I think all who have seriously attempted it will agree that it is not only one of the most difficult, but one of the most fascinating branches of the art." Thus writes Mr. W. A. Fraser, the well-known amateur of New York, on this very interesting branch of photographic work, in the current volume of *The American Annual of Photography*, and with his statement I am entirely in accord.

Photographing flowers differs from most kinds of photographic work, as Mr. Fraser very clearly points out, in the article referred to, inasmuch as in portrait and figure photography, as



LILIES OF THE VALLEY



TUBEROSES

By W. B. POST

PHOTOGRAPHING FLOWERS

well as in landscapes and marines, detail and definition may very often with advantage be obscured ; whereas, in flower work, unless the definition is perfect, reproducing all the delicate veins and texture, as well as the fairy-like form of the blossoms, the result may be considered a failure.

“The first obstacle one finds,” writes Mr. Fraser, “when working with larger sizes, say 8 x 10, is that the lens being so near the subject the depth of focus is exceedingly narrow, even when using very small stops. This calls for much patience in arranging the blossoms, and I have often spent hours in arranging six or seven



CHINA ASTERS



CHRYSANTHEMUMS

blossoms, while the photographic work takes little time.”

“Yellow, white, and pink flowers are my favorite colors for this work, and with these I prefer to use a black felt background, which gives good contrast. After the group is roughly arranged, bring each individual flower into focus and best position for showing its beauty by

IN NATURE'S IMAGE

means of black sewing cotton attached to it, and drawing it back or front, up or down, as the case requires. The lighting should be carefully considered. If one has a



ANTHERICUM

studio at his disposal, with top and side light, the work is very much simplified, as by a little experiment with curtains and reflectors, the best lighting can readily be obtained.

“Working by a window, however, as most of us amateurs are obliged to do, the proper lighting is not so easy to find. Several white cardboard reflectors, say 10 x 12, or even larger, here come in very useful. Select a window, if possible, with a working space on each side, in preference to one in the corner of a room ; and cover it with tissue paper or cheese cloth to diffuse the light. Arrange the flowers to be photographed about five or six feet from the window and about on a line with the side farthest from the camera.



COSMOS

“The background should be hung so far back that

PHOTOGRAPHING FLOWERS

no shadow falls upon it. Of course, using black felt, the shadow would not matter so much, but it is well to get in the habit of working properly. Near the flowers, and at the side opposite to the window, place one of the cardboard reflectors at the angle which best lights up the deep shadows cast by the bright light. This angle can readily be found by moving the reflector with the hand, watching the flowers carefully at same time, and securing the card in position when the best result is found. Other reflectors can then be placed



LA FRANCE ROSES



EASTER LILIES

as appear desirable. The danger to be avoided is strong contrast. My effort is toward flattening the lighting, as results always show greater contrasts than appear to the eye.

“Of course, orthochromatic plates with a yellow screen are to be preferred; in fact, must be used, if best results are desired. * * *

This film is slipped between two diaphragms cut from

thin black celluloid, cemented together at the bottom, and used instead of the regular diaphragm. The camera



HYACINTHS

should be set a few inches higher than the flowers, and tilted slightly downward, and the side and back swing can be used as in portraiture to aid the focusing.

“Now comes the exposure, which I consider a point of greatest importance. Don't

be afraid of giving very full exposure.”

The technical details of development, printing, et cetera, are no different in this work from those of the other branches. The accompanying pictures show successful examples of the work for the guidance of the reader.

All of the smaller illustrations, and one of the full-page pictures, are from Mr. Fraser's own negatives, and show that he can make a success of flower pictures himself as well as tell others how to do it. The other full-page examples are by well-known amateurs.



ROSES



IRIS GERMANICA

By ROBERT FROST

CHAPTER X.

INTERIORS



TRAU CATHEDRAL, DALMATIA

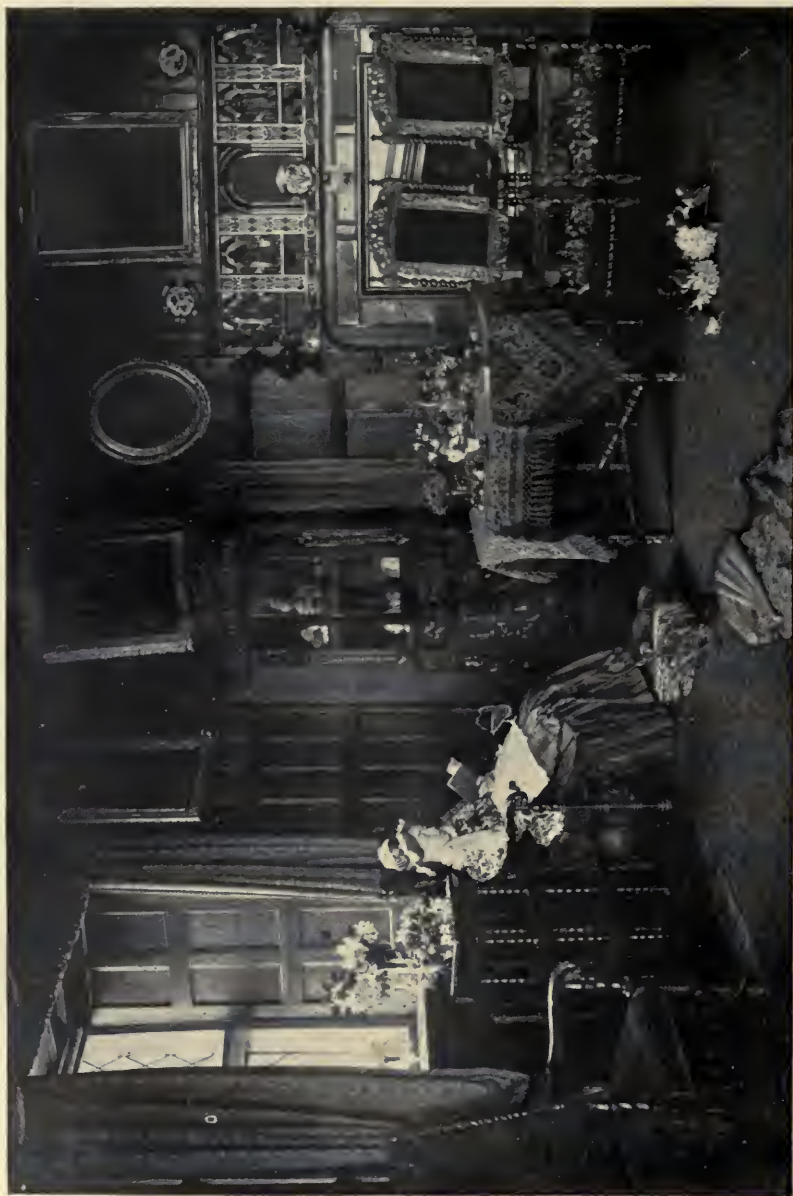
BY JOHN BUSHBY

FOR the winter months, when outdoor photography is very largely interrupted, still life subjects, as described in the previous chapter, and interiors, presented in this, are especially suitable for the camera.

The photographing of interiors is particularly interesting and satisfactory. It is not difficult work, although it presents opportunity for the display of considerable taste and judgment.

The lighting of the subject, in this class of work, is of the most importance, for the subject itself is, practically speaking, ready to hand, and cannot be much modified by the photographer.

The point of view must be selected very largely with regard to the light, although by determining the time of day when the photograph is to be made, there is some room for selection even in this matter.



PAMELA

By H. P. ROBINSON

INTERIORS

The room or rooms to be photographed may be specially arranged, as regards furniture, et cetera, so as to present the most attractive appearance in the photograph, and the particular standpoint of the camera, in order to bring out the most effective architectural features of the interior should, of course, be carefully selected.

Particularly attractive do one or more rooms appear when seen together through doorways or arches, with portieres and hangings artistically draped back. Halls showing winding staircases at the end are always effective subjects, and there are many corners in nearly every house—mantels and fireplaces, cozy ingle nooks, window seats, et cetera—that make very pretty photographs. Such pictures are not only of great interest to the dwellers in the particular home which is thus photographed, but they are of pictorial and architectural interest, also, to any one who admires pictures.

Then there are the favorite paintings, sculpture, and bric-a-brac to be preserved, which can be very easily done in this connection by placing such objects in the best light and photographing them with the interior as a whole. Another



THE VAN ARTEVELDE BEDSTEAD

BY H. P. ROBINSON

IN NATURE'S IMAGE

very pleasant feature in this work is embodied when a portrait is included in the picture. This can also quite readily be done when the general interior is photographed.

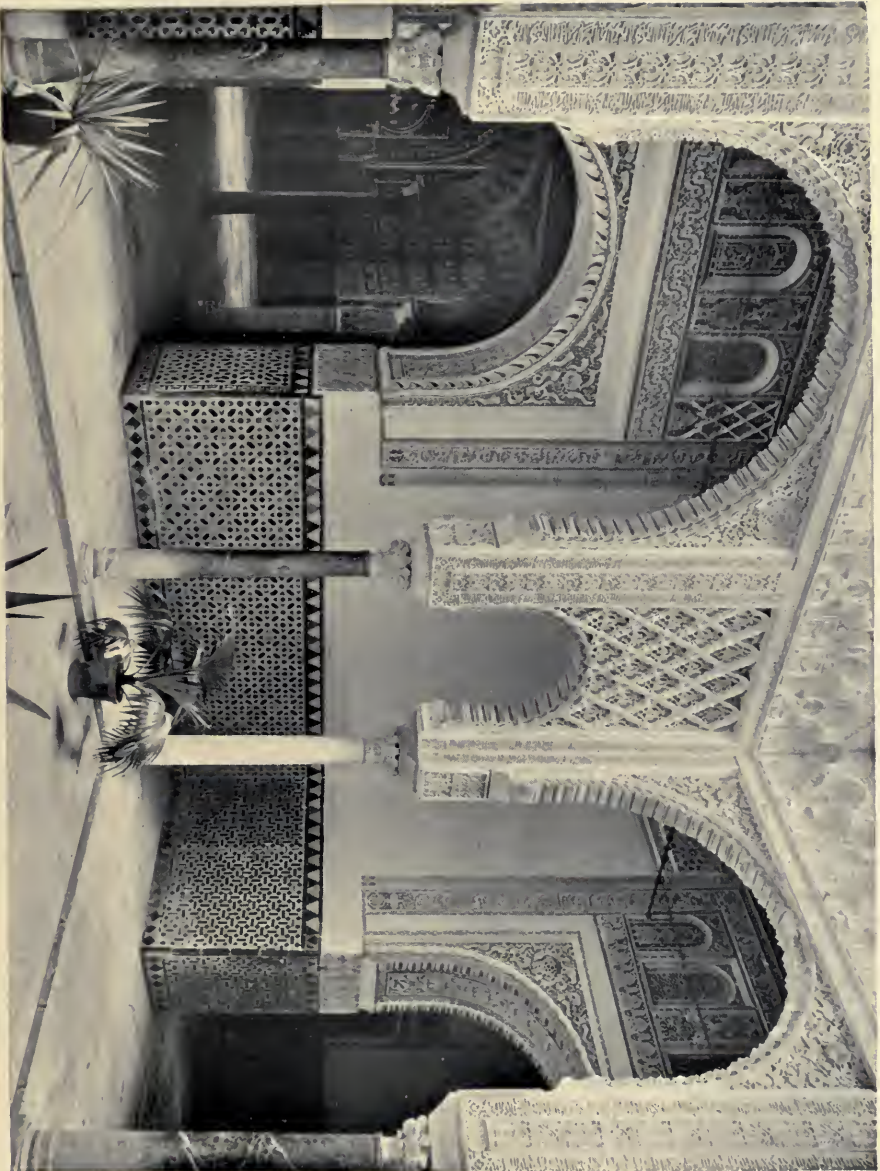
When figures are photographed with interiors they should, as a rule, be rather subordinated to the interior as a whole, for the exposure of the plate required is neces-



STUDIO OF THOS. SHIELDS CLARKE

By W. A. COOPER

sarily long, and as a consequence it is difficult to make an effective portrait if the subject is posed near the camera; but a figure sitting at a table by the window, showing profile only, or perhaps not revealing any part of the face, can very often be introduced in an interior with good effect. An excellent example of this is Mr. Robinson's picture entitled "Pamela," which illustrates this chapter.



THE ALCAZAR, SPAIN

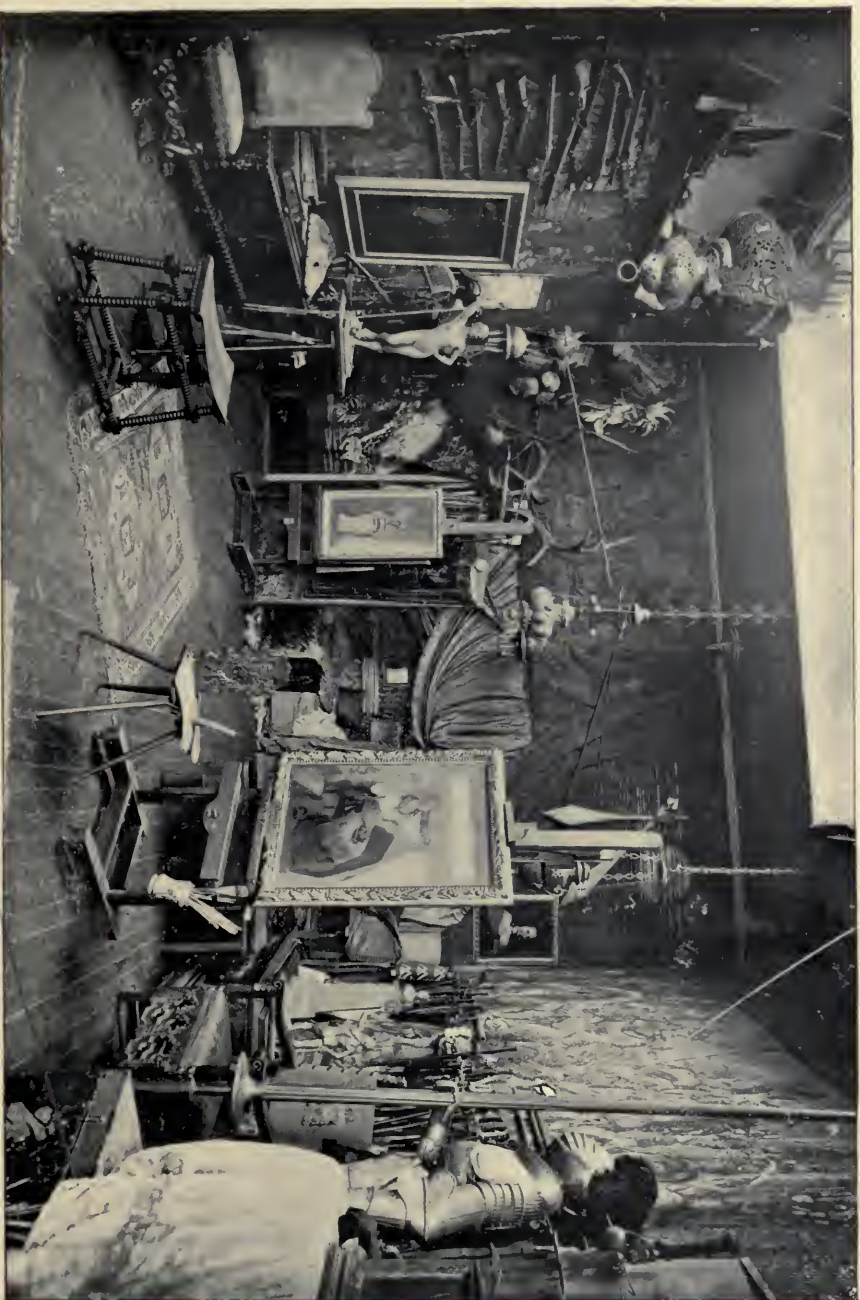
By F. P. CEMBRANO

In the lighting of an interior the greatest care must be employed. The illumination should be as even as possible. No direct sunlight should be admitted, but as much diffused light as possible, and the more the better.

Usually the interior should be lighted from the rear or one side. If this is impossible, owing to windows being immediately in front of the lens, such windows should be carefully closed with shutters and also with curtains, so as to prevent the technical defect known as "halation," which otherwise surely will appear.

If the sun is shining directly through the windows in the rear or side of the interior, its light may be easily diffused by interposing thin white shades. As a rule, an overcast or gray day will be found most satisfactory for photographing interiors, as there is then no direct sunlight, but a perfectly even illumination, which enables the photographer to give an exposure to his plates sufficiently long to bring out all the details in his subject, without risk of halation or any other similar defect.

In order to secure naturalness and some contrast in the lighting, especially where a figure is introduced, the interior should first be photographed, with shutters closed, by means of an evenly diffused light. Then, just before the exposure is finished, the lens may be capped, the small diaphragm replaced by a large one, the shutters thrown back, and a quick exposure given to the same subject, admitting freely the light and showing, perhaps,



STUDIO OF THOS. SHIELDS CLARKE

By W. A. COOPER



INTERIOR OF A SUBURBAN HOME

By W. A. COOPER

INTERIORS

a bit of landscape through the windows in front or at one side.

The exposure must be ample. Over-exposed plates of an interior may be treated with far greater chance of success than one under-exposed ; indeed, an under-timed negative is a hopeless case, and may as well be thrown away at once.

Of course, it will be understood that a perfectly rectilinear, wide-angle lens is indispensable for this class of work, and the shorter the focus that will cover the entire plate the better. A forward-focusing tripod camera is the most convenient for photographing interiors, for it enables the operator to stand close to the wall or in a corner when necessary, in order to get a good point of view. A very sensitive plate should be selected, and the small diaphragm used in the lens.



A REAR VIEW



INTERIOR OF AN INDIAN MOSQUE

By C. R. PANCOAST

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